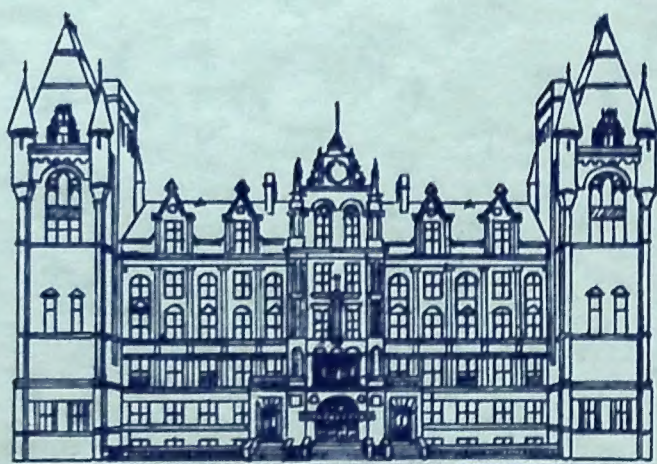


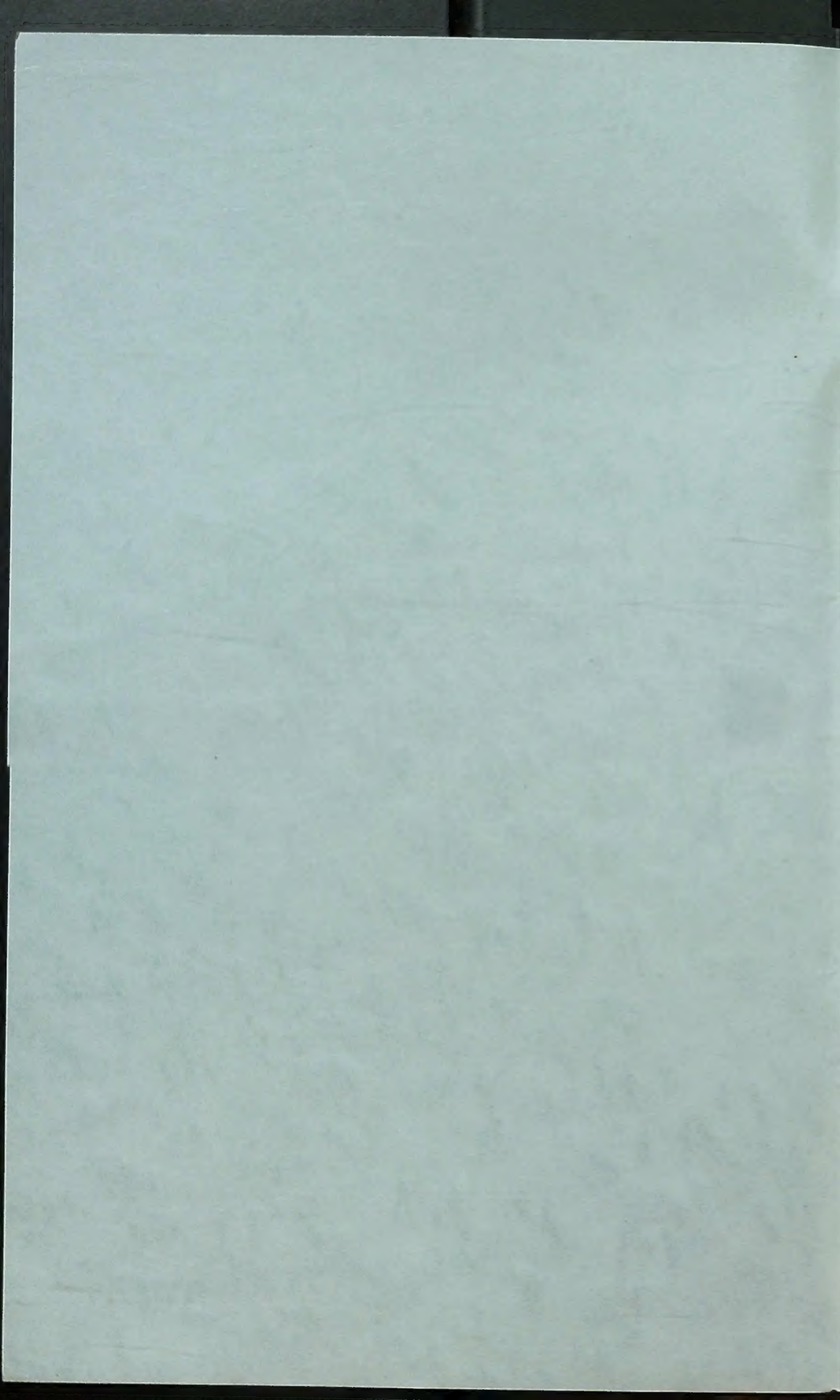
ROYAL COLLEGE OF MUSIC MAGAZINE

SUMMER TERM 1970

VOLUME LXVI No. 2



Gillian Ashby



THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM
UNION

VOLUME LXVI No. 2

1970

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 pm to 5.0 pm.

The RCM Magazine (issued once a term) is included in the annual subscription.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. For inclusion in next Term's *Magazine*, the Editor should receive the copy before the end of the present Term.

A Loan Fund is available for the benefit of Union Members only.

THE R.C.M. MAGAZINE

FOUNDED 1904

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CONTENTS

	<i>Page</i>
Editorial	38
RCM Union	<i>Sylvia Latham</i> 40
Births and Marriages	40
New Professors and New Student	40
Peter Morrison	<i>Marjorie Humby</i> 41
Miss Lasker's Birthday Party	<i>Ursula Vaughan Williams</i> 42
A Letter from Vally Lasker	43
The Royal Collegian—Home and Abroad	43
<i>Ex Oribus . . .</i>	43
Obituary. Beatrix Darnell	<i>Ursula J. Gale</i> 45
The Opening of the Museum of Historical Instruments	<i>Elizabeth Wells</i> 46
Picnic on a Piano	<i>Ruth Dyson</i> 49
Noise or Music	<i>Delia Pitt</i> 52
The Comet	<i>Donald Francke</i> 52
Percy Showan	<i>Frederick Sharp</i> 53
Royal Albert Hall Acoustics	<i>J. C. Gilbert, and R. C. Driscoll</i> 54
The Music of Hans Werner Henze	<i>Douglas Young</i> 55
The Students' Association Opera	<i>Eleanor Richards</i> 58
Photographic Competition	59
Gershwin	<i>Eleanor Richards</i> 59
Eine Pilgerfahrt Nach Bayreuth	<i>Michael Ball</i> 60
Book Reviews	64
London B.Mus and ARCM Examinations—April 1970	65 <i>et sequ.</i>
Concerts and Opera—Easter Term 1970	69 <i>et sequ.</i>

Subscribers to the *Magazine* alone pay 10s. 6d. a year, post free. Single copies 3s. 6d. post free from RCM Union Office, Royal College of Music, Prince Consort Road, London, SW7

Editorial

'You see but you do not observe'. Thus spake Sherlock Holmes in one of his many perorations to the patient and faithful Doctor Watson¹. But how true this is of so many of us and we may well add—'We listen but we don't always hear.' Perhaps we don't wish to do so. There are none so deaf as those who will not hear. However, this is a harsh judgement on musicians, though it would yet be fair to say that subjective selection and colouring must inevitably creep in on the most acute listener. To take the point to a basic, elementary level, for example, the perception of rhythm in music and speech can be, in no small part, quite subjective. *Reductio ad absurdum*—we hear in the everyday sounds around us our own rhythmic interpretation. In an excellent paper, Jaap Kunst² has cited that the simple ticking of a clock objectively may be no more than an evenly spaced set of beats of uniform loudness yet it may be recognized by different individuals or even by the same person to be a chain of sets of two or three beats. There must be a threshold frequency at which the beats are perceived as elements of a pattern and below which they are merely isolated sounds and this too would differ subjectively from listener to listener. The visual analogy to all this is of course the optical illusion where the eye, being cheated of 100 per cent information, wavers from one conception to another and back. For light and illuminated reading on this I would refer my reader to an excellent article in the Scientific American journal³, where the illustrations are to say the least eye-brow and hair-raising. To strike back along the theme of subjectivity in visual and aural perception, it may also be remarked that often we in fact see or hear what we *want* to see or hear. In astronomy there has been much heart-searching over the observation of certain divisions in the rings of Saturn and the famous canals on Mars. These phenomenæ were sighted quite honestly by men in the past with relatively inferior instruments yet this now suspect, *a priori* knowledge still lurks in the imaginations of some observers. I myself have often wished to see what is known as the Green Flash—a beautiful effect which can manifest itself on a clear evening when the sun has just set below the horizon of the sea. I did receive such a chance about five years ago when on holiday on the north coast of Cornwall; but to make sure I was not romancing in my observation, I took a colour movie film of the event and I do believe that I captured the flash, yet I would not be satisfied objectively unless I was able to analyse the particular frames in question with a colorimeter or spectroscope.

There are of course many sounds in everyday life that give a very definite musical pattern both in rhythm and pitch. I have often thought that the 'clonk-squeal-ungulations' of the old-fashioned lawn roller or the 'off-beat' tattoo of a cement-mixer would make an excellent replacement for a Rumba Band. Indeed, such machinery would be an unnoticed and, possibly, even welcomed incursion into the activity of the less inspired breed of Pop-Music Combo. In the matter of pitch I am often reminded of certain musical works by the most remotely connected sounds of civilization. Perhaps there are many of to-day's orchestral musicians who will recall happy summer vacations spent at an orchestral course held in a famous Dorset girl's school where the clock tower bell heralds the hour with tones that are strongly suggestive of the opening piano chords in the Greig A minor Concerto. Then again, the high-pitched whine that emanates from tube trains when waiting at the

platform always reminds me of the opening bar of the Dukas *L'Apprenti Sorcier*. I have even known a water-closet cistern in the Holborn Public Library that was wont to refill with a chromatic scale hiss about five octaves above, yet definitely related to, the flute solo in *L'après-midi d'un Faune*.

But enough of inane frivolity and with open eye and hearkening ear to the more subtle rhythms, pageantry and cadence of the natural world around us; away from the pollution of man-made sights and sounds that ever increasingly insult and deaden the senses. It is perhaps unfortunate that two of the most miraculous inventions within the last 100 years can find such ill-usage. The cinematographic camera and the television camera, with their attendant 'scribe' the microphone, can work artistic feats of thaumaturgical beauty yet they are also culpable in narrowing our perspective; our eyes and ears are blinkered at the mercy of the camera-man and sound engineer. Without knowing it we have gradually become the victims of 'organ transplant'. But do not misunderstand me—I do not decry the miracle—merely its misuse. Indeed, I would foretell that a miniature television camera and suitable electronic circuit will one day be devised to excite the vision centre of the brain thus enabling the incurably blind to see again. We must therefore treasure our sight and hearing and learn to be our own cameras and microphones once again.

This approaching season, we hope of shining sun and light airs, should be a chance to recharge our imaginations. In next term's issue of the *Magazine* we will be devoting a number of articles to mark the bicentenary of the birth of Beethoven—a man much inspired by the strength of the natural world. I have planned a Photographic Competition this term for present students at the College and hope that, in keeping with all that has been said above, there will be opportunity for many of you to go out into the countryside with your cameras and capture, as Beethoven did, the simple yet varied beauty that is left to us in some places. However, the subject matter of the competition is not restricted to landscapes and countryside alone, but to any field where artistry and imaginative handling of the camera may flourish and I sincerely hope that there will be a good representative entry of work.

Beethoven was a giant and a force of great strength in the development of musical structure, whose works evince much good humour. Humour and strength are often seen together and in closing I would wish to pay hearty and sincere tribute to one person whose good natured, straight-thinking philosophy of life has been a vital sinew and muscle in the life of the Royal College, its professors and students. I refer of course to Percy Showan who this term will be turning his energies towards a new life and as he leaves the bridge of the ship he has served so well, we wish him all the very best in his new command.

1. *A Scandal in Bohemia. The Adventures of Sherlock Holmes.* Sir Arthur Conan Doyle.
2. *Metre, Rhythm, Multi-part Music.* Jaap Kunst.
3. *Scientific American.* 1966 April, *The eerie mathematical art of Maurits C. Escher.*

RCM Union

Members will already have read the brief announcement in last term's *Magazine* that Miss Beatrix Darnell died on January 17. She was in her 97th year. During her long association with the College starting with her student days in the 1890's she was, with Miss Marion Scott, Co-Secretary of the Union from 1906-1914, Honorary Treasurer from 1914-1945, and still a member of the Loan Fund Committee at the time of her death. She became Lady Superintendent in 1919 and held this appointment until 1939. One of the RCM's great personalities, she retained a lively interest in the Union and welcomed news of Collegians and College activities to the end of her life.

A former Editor of our *Magazine*, the late Edwin Benbow, wrote in an Editorial 'we are continually encountering Collegians, holding good and responsible positions, who ply us with questions about College, eager to know what is happening there nowadays, seemingly full of interest in the place and yet—not members of its Union; not recipients of its *Magazine* which could tell them most of what they are so keen to know'.

There will be many students leaving at the end of this term. We hope they will decide to continue membership of the Union as past-students.

SYLVIA LATHAM
Hon. Secretary.

NEW MEMBERS

Ekwueme, Dr Lazarus
Gillen, Mrs (Yvonne Bowen)
Hope-Mason, Miss Karin
†*Mallinson, Mr John
Miller, Mr Norman

Nickson, Professor Noel
O'Connor, Mr Cavan
O'Connor, Mrs (Rita Tate)
*Van der Pump, Mr Lyndon
Williams, Mrs (Audrey Gentle)

*Life Member.
†Re-joined.

BIRTHS

Cairns: to Anthony and Anne (Brett)* on December 14th, 1969, a daughter, Elizabeth Rachel.

Gowers: to Patrick and Caroline Gowers (Maurice)* on April 4th, 1970, a daughter, Katherine Laura.

Mahon: to Arnold* and Sheila on April 30th, 1970, a daughter, Therese.

Simandi: to Bela* and Ann on March 24th, 1970, a daughter, Lynn Isabel.

Smith: to Christopher* and Daphne* (Giles) on March 17th, 1970, a daughter, Julia Margaret.

MARRIAGES

Gordon-Wallace: William Paul Gordon* to Barbara Elaine Wallace, on December 27th, 1969, at Houston, Texas.

Reid-Kirton: John Mackay Reid to Jennifer Anne Kirton*, on September 27th, 1969.

Smith-Blaxter. David Victor Smith* to Gillian Blaxter on April 4th, 1970.

Clare—Allin: Derek Clare* to Doreen Estelle Allin, on February 5th, 1970.

*Denotes old Collegian.

NEW PROFESSORS APPOINTED THIS TERM

Alan Cumberland	Percussion
John Ludlow	} Violin
Frances Mason	
Marisa Robles	Harp
Stephen Trier	Bass Clarinet

NEW STUDENT
Saori Nakazawa, Japan



Photo by Paul Laib

Peter Morrison

On February 10, 1970, the Director unveiled the portrait of Mr Peter Morrison, presented by his sons and painted by Leonard Boden. We are grateful to Mr Max and Mr Ian Morrison, and to the artist, for this fine portrait of a former RCM scholar (1912) and present member of the Council and a friend of many Collegians. The portrait hangs in the Senior Common Room—in one of the rooms superbly furnished and appointed by Mr Morrison, and will be a constant reminder of one whose generosity during his long association with College has given so much for the benefit and enjoyment of so many people.

MARJORIE HUMBY



*Photograph
David
Tod Boyd*

Miss Lasker's Birthday Party

The party given in the senior common room of the RCM was a surprise, planned by Miss Joan Littlejohn for Vally Lasker's 85th birthday. It was beautifully arranged; for the programme was to unfold pleasure after pleasure and yet allow plenty of time for her friends, many of whom are each other's friends also, to have time to talk and to remind each other of the memorable times they had known together. With Herbert Howells to propose the toast, with Bernard Shore as a compère, with a birthday cake made and presented by Mrs Betty Horsley—and much enjoyed by everyone—with wine and music and the Reminiscences, some planned and some impromptu, it was easy to see why this party was such a celebration. For Vally has given the richness of her life to her friends; both her musicianship and her humanity have been some sort of beacon to illuminate a path, an opening of doors to the treasures of the art she has served with lifelong devotion. Perhaps that light was not always tranquil nor the path it showed always smooth, nor the world beyond the opened doors always easy to enter, but surely all these were at all times exciting, stimulating and enlivening. It was clear to see that Vally's friends were bringing to her the fruits and flowers that she had shown them how to cultivate and that the harvest and the treasure were of great richness in their lives, as they must also be in the lives of many other friends and pupils who were not able to be with her at this birthday party.

The evening left those of us who were present feeling grateful for what we had heard and seen and shared. Our hosts and hostesses must have realized how their imaginatively planned festivity had succeeded in bridging all the generation gaps, in combining nostalgia with pleasure, and in the recognition of achievement. In fact they had succeeded in celebrating Vally.

URSULA VAUGHAN WILLIAMS

A Letter from Vally Lasker

I want to thank you for this lovely and unexpected party which really left me dazed for some time. There must be very few institutions which employ persons of my age and I want to say how thoroughly I enjoy my work as Opera School Librarian.

VALLY LASKER

The Royal Collegian – Home and Abroad

DOUGLAS CRAIG has been appointed administrator of Sadler's Wells Theatre from July 1970, after leaving the Welsh National Opera.

Miss R. C. DAVID visited Bulgaria this Spring in order to study the technical methods employed in playing folk string instruments and met Professors from the Institute of Music and members of the State Folk Song and Dance Ensemble.

GORDON JACOB has recently written *Seven Bagatelles for Solo Oboe*, dedicated to Sarah Francis who gave its first performance with the Francis Ensemble at the Hampstead Parish Church on May 8th, 1970 as part of the Camden Festival. The national press commented on the 'skilful' playing in this 'brilliant' piece.

WILLIAM REED has recently received performances of the following compositions. *Hornpipe, Scherzo and A Refection* by the BBC.

Two Short Pieces for Orchestra by the Norwegian Radio.

Concert Piece for Two Clarinets and Piano by Music Faculty Members of the University of Iowa, U.S.A.

RICHARD RODERICK-JONES, a pupil of Dr Anthony Milner, has been commissioned to write an opera *The Legend of the Lakes*, by Newport Schools, Wales.

BARRY WORDSWORTH has been awarded a Netherlands Government scholarship to study with Gustav Leonhardt and Bernard Haitink.

DOUGLAS YOUNG, a pupil of Dr Anthony Milner, has been awarded a scholarship for composition by the Countess of Munster Trust. His ballet *Pasiphae* commissioned by the Royal Ballet School last year will receive further performances in London and Munich. He has been commissioned to write a *Ballad: Sir Patrick Spens* for school choir, two pianos and percussion; and a string quartet.

It has also been announced recently that Mr Young has been awarded a prize in connection with the BBC Channel 2 programme Review. It is for a setting of a Yeats poem – a Song for Tenor and Cello which was be televised on June 20th, 1970.

Ex Oribus . . .

A school essay on music was discovered to contain the following observation. Richard Strauss wrote many operas, including *Ariadne Obnoxious*.



BEATRIX DARNELL

Photograph by Dorothy Mortimer Harris

OBITUARY

BEATRIX DARNELL

Beatrix Darnell's connection with the Royal College of Music was a very close one which lasted for a very long time. From her days as a student until her death, her interest in the life of the College was unwavering and warm. With Marion Scott she was a founder and Co-Secretary of the RCM Union and worked for it with unflinching enthusiasm until failing health prevented her from making the journey from Alton to attend functions. Even then her eagerness for news kept her in touch. She remained on the Committee of the RCM Union Loan Fund until her death, having spent years as Secretary and Treasurer of the Fund. Many ex-students will remember with gratitude the helping hand over difficult patches in life that she asked the Loan Fund to give them.

She was Lady Superintendent throughout the period between the two World Wars, taking over from Mrs Bindon at a time when Sir Hugh Allen's dynamic genius caused a 'wind of change' that was almost a hurricane to sweep through the College. The hitherto strict segregation of the sexes (with separate entrances and staircases for men and women, separate dining rooms, no Common Rooms and severe penalties for daring to practise with a student of the opposite sex without permission) were swept away, leaving a sense of freedom and enlargement. As a student myself, I used regularly to take a short cut up the men's staircase from Room 63 to Room 73, and was as regularly met by Mrs Bindon and sent back to arrive late, breathless and resentful for a singing lesson. The sense of sanity and freedom when the change came was a revelation. There were, as always, some students who could not distinguish between freedom and licence. With these, and with those older than most of us who returned from the nightmare of the 1914-1918 war and found it difficult to adjust to the life of a music student, Beatrix Darnell brought a quiet understanding. Was this partly due to her up-bringing in her father's 'Prep' School for boys?

In those days the Lady Superintendent was responsible for all the house-keeping and catering, the furnishing of the rooms, engaging the female staff and checking all household accounts as well as finding lodgings for students and supervising all 'health and hygiene' matters. There were no Common Rooms and, of course, no New Building and there were 700 students! We are told that over-crowding creates violence. We were over-crowded, but there was no violence. Perhaps we were all too busy and engrossed in our efforts to become to the best of our ability—musicians and artists, and to make ends meet in a world where there were no grants and only a few hard-won scholarships. But Beatrix Darnell's gifts and personality undoubtedly contributed to what I remember as a halcyon period of exciting discovery.

From the first time I saw her until the last, her appearance changed little. There was always the lovely silk-white hair, the fresh colour in her cheeks and alive interest in her eyes. It was her joy to serve the College. It is our joy and privilege to have had such service. We remember her with gratitude and affection.

URSULA J. GALE

The Opening of the Museum of Historical Instruments

The new Museum was opened by Her Majesty Queen Elizabeth the Queen Mother on April 23. We were most honoured that she should have graciously consented to visit the College for this purpose in addition to her annual visit in November. It was sad that space did not permit a large gathering to celebrate this historic and happy occasion: for the few who were there—some 40 in all—the event was rendered all the more memorable by her presence.

Arriving at the College, Her Majesty was welcomed by the Director, with representatives of the Council, the Administrative Staff, the Board of Professors and the Students' Association. In the entrance hall to the Museum, Her Majesty unveiled a plaque commemorating the occasion and recording our gratitude to the Trusts who enabled us to build the Museum and embark on restoration of the collection—the Leche Trust, in association with Mr Angus Acworth, the Pilgrim Trust and the Chase Charity.

In keeping with the informality of the occasion there were no speeches: it was felt that the instruments should speak for themselves. So, after taking her seat, Her Majesty heard brief demonstrations of five of the playable instruments. First, a slide trumpet by Köhler & Son, London, c.1870, was played by a senior student, Michael Hensor. Then we heard a small domestic barrel organ by Broderip & Wilkinson, London, c.1805, played by John Wilson. There followed a dancing-master's kit, late 17th century, with an 18th century bow 12½ inches long, played by Francis Wells: this incidentally was the first of our instruments to have been recorded and broadcast by the BBC Sound Archives. Ruth Dyson played the little organ, 17th century?, housed in a cabinet or workbox. This has two ranks of pipes of 2 foot pitch and is handblown: the bass has been restored to its former short octave arrangement and mean-tone tuning adopted. Finally, Oliver Davies played a 5½ octave square piano by Clementi & Company, London, c.1825. In our choice of instruments we were limited to those which we have so far restored to playing condition and which did not require extensive practice before sounding as they should.

Afterwards the Queen Mother made a tour of the Museum with the curators, and then we all adjourned to the Donaldson Room for tea. The guests, all of whom were in the course of the visit presented to Her Majesty, included Mr Angus Acworth and other representatives of the Trusts, Mr E. A. K. Ridley, who in 1968 gave us his collection of wind instruments, Mr Philip Radinger, the architect, representatives of the builders, and members of the Advisory Council. This was set up last November, to advise on the many varied aspects of running the Museum.

After a further trumpet signal from Michael Hensor, Her Majesty took her departure. Her gracious presence and her interest in the collection were deeply appreciated by all of us.



Photograph by R. B. Fleming

The Museum of Historical Instruments

A few details about the new Museum and the possibilities it opens up may perhaps be of interest. It has full air-conditioning designed to maintain constant levels of temperature and relative humidity: the show-cases are unsealed to allow the air to circulate. Removal to different atmospheric conditions can have fatal effects on old instruments, and they will therefore remain in the museum for lecture-recitals, classes and practice (damage caused by the atmosphere in the College, too hot and dry, was the main reason for rehousing the collection). To facilitate rearrangement without wear and tear on instruments or curators the keyboard instruments have been placed on wheeled platforms.

Many people have asked why the collection is now open only two days a week when formerly it could be seen on any weekday. This is a practical matter. We now have restored instruments that are not under glass: obviously these have to be under the supervision of a curator. (Incidentally, the collections of both the Paris and Brussels Conservatoires, though far larger and richer than ours, are open two or three halldays a week: at Paris several people, expert in different fields, work there part-time, and this would seem to be more effective than any one person could be in a general collection). If two days a week prove inadequate for the numbers wanting to use the Museum then they will be increased. Since the Museum can be booked for classes and practice the general public is asked to come by previous appointment.

The aims for restoration and documentation of the collection that I outlined in an earlier article (*RCM Magazine*, Christmas, 1967) are now gradually being fulfilled. It is immensely satisfying to hear at last some of the instruments that have been silent for so long. Only a small proportion of the instruments, however, is suitable for restoration to playing condition. Others, for different reasons, are best left untouched, while others again require partial restoration in order to preserve them. We are keeping the most precious instruments till last, so that they are not exposed to use until the Museum has been running for some time. Our potentialities will increase as more playable instruments become available. Recitals could be planned so as to demonstrate the successive stages in the development of a family of instruments, to project a particular period or style, or perhaps to recall the enormous variety of methods of accompanying a singer. At present we lack one or two instruments that would be of most general interest—for example a 'baroque' violin: in Vienna some violinists are taught to play violins with old fittings and bows as part of their study. Another useful addition would be an early grand piano. The Colt Collection's series of magnificent Broadwood grands, built around 1800, has to be heard to be believed; such a piano here would help to dispel widely held misconceptions about the instrument for which Beethoven and Schubert designed their music. Many people would be interested in lectures by the restorers—all of whom also build new instruments—on the work done on our instruments and on building and restoring techniques in general. At the same time temporary exhibitions of relevant material from the Reference Library could bring illumination to any further subject. Now that so many performers are interested in playing on early or reproduction instruments, often—understandably—with a certain degree of compromise over materials or techniques, the Museum should help to preserve a sense of perspective.

For the first time ever, all the instruments are united in a permanent display under one ceiling. More than one visitor since the opening has remarked that the Museum adds a new dimension to the College; certainly the combination of Museum and Reference Library offers exceptional opportunities for widening our musical horizons. The collection that I took over six years ago was scattered and derelict. I should like to put on record my gratitude to all who have helped to bring about its present state, and most of all to the Director, without whose enthusiasm and imagination this project would never have been realized.

ELIZABETH WELLS

Museum Times of Opening

Monday and Wednesday

10.30 am—4.30 pm

By appointment.

Picnic on a Piano

Recording the Colt Clavier Collection

by

RUTH DYSON

'I think,' said Mr Colt's chief craftsman, waving his hand in the direction of an elegant hexagonal table, . . . 'I think we'll have our sandwiches to-day on the Pape . . .' My eyes bulged.

Pape I knew to be the name of a very distinguished early 19th century French piano maker (the first, I believe, ever to use felt coverings for the hammers—and the suggestion that in the very midst of one of the most famous instrument collections in the world, we should solemnly sit down and eat *sandwiches* off one of these rare and valuable instruments, was bewildering.

It turned out that the hexagonal table, was, in fact, one of Pape's bright ideas for disguising the identity of a piano—the lid covering the keyboard was hinged along one side of the hexagon. Carefully protected by suitable layers of tablecloth, it made an admirable base for a picnic meal. I wondered if the Duke of Wellington, who had a similar instrument, ever used it for this purpose, but it seemed unlikely.

In the course of an absorbing day spent in practising for a BBC Sound Archives recording on three pianos from the Colt Clavier Collection, I was beginning to get used to the fact that every piece of furniture, when closely examined, turned out to be a piano—even such improbables as a tall rolltop desk, which in fact was a Clementi Upright grand, or a sumptuous inlaid table (also the work of Pape) which only revealed its identity in the most subtle manner by the lyre-shaped stand underneath, and the two little tell-tale pedals projecting from it.

The immense variety of instrumental shapes and designs was paralleled by an even wider variety of touches and tone colours, and the irresistible temptation was to run from one piano to another, sampling this fascinating and bewildering choice, instead of getting on with the job of practising steadily on the prescribed instruments; the temptation, for instance, of 'trying' the Stein—Mozart's favourite make—or of stealing a few moments to get acquainted with the identical twin of the instrument that Broadwood's sent out to Beethoven in 1817.

This was indeed a feast, and the first elementary observation was that one's whole conception of the word 'piano' had to be radically reconsidered. These tiny, delicate 'Squares', for instance, with no sustaining pedal, and a clear, pearly quality of tone, what had they to do with the modern conception of a grand piano, or indeed of the 18th century conception of a harpsichord? The square piano was a domestic instrument, ideally suited to the music of its own period, much of which only really comes to life when played on this medium. Minor composers like James Hook take on a charm and significance when played on a contemporary instrument. The problems of performance, however, are not easily solved, and the technical problems alone presented some formidable obstacles. The piano selected for James Hook's work was a Broadwood Square of 1787 with the simplest possible action. The minute, leather-faced hammers had no escapement at all, and if one sent them off too enthusiastically they rebounded merrily against the string, giving off an unpleasing buzzing sound. If, on the other hand, one treated them with too much caution, they travelled hopefully but never



Photo: John Mulhally Ltd

A Broadwood Grand

arrived at the string, and the music was full of disconcerting gaps. In the end we worked out that a light, shallow, but very firm touch was best—almost the same technique as for a clavichord. An interesting feature of many early squares is that there is no music desk, and this, together with quite a lot of pictorial evidence, seems to prove that the normal playing position for a square, up to the late 1780's, was with the lid closed and an independent music desk set up on the top of the lid. The resultant tone is very sweet and mellow, and the lid filters off the clatter of the action—a loud and brilliant tone was never required.

My second instrument was another square, a Clementi of about 1825, resplendent with elaborate brass inlay, and supported on six elegant fluted legs. It had two pedals in more or less the normal position, but the *left* one operated the dampers, while the right worked a curious device known as the 'Harmonic Swell,' which lifts off a damper from the unused length of strings which in most pianos are permanently damped. The effect produced was a faint, hollow, echoing sound, only really audible after isolated chords were played in the treble register. To be candid, it was rather difficult to find anything for the Harmonic Swell to do—no doubt Clementi had some special music in mind when he created the piano.

My own choice of suitable and contemporary music for it consisted of a 'Fantasia on the Christmas Carol' by Samuel Wesley, and an early Mendelssohn Sonata in G minor, listed as Op 105, but actually written in 1821 when Mendelssohn was 12.

One of the particular problems was to try and control the sustaining pedal with my unaccustomed and therefore incompetent left foot, but the sound, particularly in the treble, had a charming lightweight brilliance admirably suited to the early 'elfin' style Mendelssohn.

My third 'mount' from the Colt stable was a more solid affair—a Broadwood Grand of 1787. In spite of the fact that it was made in the same year, and by the same firm as the little square, it was entirely different in touch and tone colour—another proof of the extraordinary diversity of early pianos. Its touch was firmer under the fingers, and one was almost tempted to treat it like a modern instrument, forgetting that anything made before 1820 would certainly lack double escapement, and what a difference this makes to the player! In any passage containing repeated notes one has to remember to raise the finger completely on every repercussion, and allow the key to return to its full height—a laborious process, and an unfamiliar one to any pianist brought up with 'all mod cons' and accustomed to the labour-saving luxury of Mr Erard's invention. There was a period of delay, and much patience on the part of the BBC team while I dealt with this new problem feeling tempted to protest (as students often protest to me!) . . . 'But I *can* play this piece at home.'

One of the most sobering reflections on the day's work was the inescapable fact that the early piano was an instrument to be played with the *fingers*. Arm weight on anything built before about 1850 is sheer disaster. (Could one say that Liszt, not Chopin, was really the turning-point)? Performance on these instruments means constant and careful control—a delicate downgrading of dynamics, sometimes assisted by such curious devices as the Celeste stop (a much more pronounced change of colour than the *una corda*). One gains, constantly, in colour changes; the difference between a Stein and an early Broadwood is far greater than the difference between a Steinway and a Bechstein of

to-day—it is almost as though one were listening to two quite dissimilar instruments. One loses out, of course, in sheer decibel output, and one soon learns how far one can go without utterly destroying the sound. The other feature that surprises is the clarity—the almost unnerving clarity, of these instruments.

The sustaining pedal works, but it does not cloud. Even in the first movement of Beethoven's Op 27 in C sharp minor, the accompanying triplets remain obstinately clear—they refuse to drown themselves in a sea of pedal. It seems more and more obvious, as one looks at the sparse indications for pedalling in early editions, that 'Ped' was a special and particular effect, to be used in certain selected passages, not constantly applied as a permanent feature of the tone. Fashions in this respect make gradual and constant changes of course—I can recall early recordings by the Lener Quartet in which many passages were played 'Senza Vibrato' and a most refreshing sound it was.

The problems of performance never cancel out, of course; they always multiply. Deeper and deeper labyrinths reveal themselves, stretching always to infinity. The composer can never come back and tell us what he really meant, but we can at least glean the most valuable evidence by examining the tools with which he did the job.

Noise or Music?

Some modern music is just a series of noises and some noises greatly resemble modern music. Each listener draws the line between music and noise at a different point.

If noise is to qualify as music no doubt the programme for a popular concert could read as follows:

NOCTURNE by Tom Cat and Friends

DUSTMAN'S DUET FOR EARLY MORNING (*with additional cries and dust-bin effects by courtesy of the Refuse Operators Union*)

JUMBO SELECTIONS (*Heathrow variations*) opuses VC 10 and 747

RUSH HOUR ROAR with Solo Parts for Horn and Police Whistle

BATH TIME ARIAS for TINY TWINS

CLOSING-TIME GRAND OPERA FROM RED LION

DELIA PITT
Junior Department

The Comet

Tenuous, serene, She drifts into our ken,
A fiery Queen of Night—yet
Man can never tell the plight of him who
Dares to pluck her from her orbit;
Or quell that delicate exhalation, . . .
Those burnished tresses that away from the
Sun do stream and
Ere her course begun doth seem to propel her to her destiny.
From distant Time and Space she flies;
Parades coquettish afore our eyes,
Then out to lost depths goes once more.
Ellipse is She—or Parabola?

DONALD FRANCKE



Percy Showan

On March 27, 1924, the College took a most important decision. The minutes of a meeting held on that day read as follows, '... that the following clerk has been provisionally engaged. SHOWAN, Percy: *vice* Manning (Junior).' Unfortunately, notwithstanding diligent search, it was not possible to discover whether the provisional engagement had ever been confirmed, though one assumes it must have been, as we are about to bid farewell to Percy on his retirement, after 46 years.

Some seven years after this meeting, the College took another important decision, important that is in the life of the writer, in that it awarded him an Open Scholarship in Singing. When he arrived at College in September, 1931, he was presented with a timetable by the 'provisional appointee' of 27.3.24, who said, 'There is your timetable. Now go and find out who your teachers are.' From that moment there began a friendship which has persisted through all the vicissitudes of College and everyday life to this day. I don't propose to write anything about Percy Showan's dedication and service to the College. This has been obvious throughout the years for all those who have eyes to see and ears to hear. I would rather say a little about Percy Showan, the man, who has always had the interest of students at heart after they have left the College, and has not thought of them merely as names to be entered on a series of lists. I am quite certain that it would be possible to go into the General Office and ask P.D.S. about any student who was in College say 20 years ago, and the information would be there in his head without reference to any file. There are many ex-students who are now nationally and internationally known names who owe a great deal to the advice and know-how of Percy Showan. Intolerant as he always has been of slackness and disinterest, he has never failed to encourage people who wanted to work at anything, whether it were music or football (he in fact gave me my nickname of the 'horizontal goalkeeper'). Percy is one of a long line of people who have devoted their entire professional life to the well-being of College, and he will be sadly missed. We all wish him well in his retirement, and hope that he will visit us as often as possible, the only condition being that he doesn't forget to bring his wife, Leila, with him.

FREDERICK SHARP

Royal Albert Hall Acoustics

by

J. C. Gilbert, M.I.E.R.E., A.T.C.L. and

R. C. Driscoll, M.I.E.R.E.

(This is a section of an article from *Wireless World*, April 1969 reprinted with kind permission of the authors and Editor of *Wireless World*).

An interesting example of acoustic treatment is the recent project undertaken at the Royal Albert Hall, by Airo Ltd¹, in association with the BBC. The great character of the building has for many years been accompanied by unfortunate acoustics. This has not been troublesome to most of the audience though attempts have in the past been made to solve the problem. The latest venture, however, has shown very promising results.

The volume of the hall is approximately 3.5 million cubic feet; the presence of an echo is almost inevitable, due to the large scale of the building and to the presence of the dome, which represents about one third of the total volume. The reverberation time is 3.0 seconds at 500 Hz². This figure was considered over long, but equally important, because of the concave shape of the plaster walls, and the dome, focusing of the reflected sound occurred, with the result that in certain positions the echo had a higher intensity than the direct wave.

This problem could not be solved simply by absorbing the incident energy; apart from being costly this would have resulted in too low a reverberation time, and would have detracted from the appearance of the Hall. The aim was to reduce the intensity of the echo and to optimize the reverberation time at a value of 2.4 seconds at 500 Hz. This was achieved by suspending above the hall about one hundred polyester/glass-fibre diffusers, of various diameters ranging from 7 to 12 feet, and covering about half the roof area. The diffusers were called 'flying saucers' by their designers.

The lower convex surfaces provide a scattering of the incident sound, so that the intensity of the echo is reduced and a more diffuse sound field returned to the audience. In addition, the distance of travel of these reflected waves is shorter, so that the time interval between direct wave and echo is also reduced. That part of the wavefront which is not obstructed travels up to the surface of the dome, and after reflection becomes incident on the upper surfaces of the 'flying saucers', where it is absorbed by impregnated glass-fibre material. The final result is that the ratio of direct to reverberant energy at low frequencies is increased and the reverberation time reduced to the desired 2.4 seconds at 500 Hz. It is understood that more experiments in this hall are to be conducted.

1. Airo, Acoustical Investigation and Research Organisation Ltd, Hemel Hempstead, Herts.
2. 500 Hz is the modern terminology for 500 cycles per second frequency. In its designation this unit pays honour to Heinrich Hertz, a pioneer in research on radio waves.—EDITOR.

The Music of Hans Werner Henze

by

Douglas Young

Hans Werner Henze, born in Westphalia in 1926, has emerged since the last war as the most widely performed and popular composer of his generation. Yet in England his reputation is rather strange; critics constantly complain of his lack of a truly 'modern' style, his inclination to lyricism (which they find 'self-indulgent') and his acceptance of what they see as 'out-moded' forms (sonata, symphony, opera etc.) I suspect much of this criticism stems from fashionable rejection of anything which does not conform to current cults; but perhaps some of it is genuine puzzlement at the paradoxical nature of Henze's talent.

Henze's world is a complex one. To appreciate his best works demands the ability to listen intently to melodic lines which often proliferate into counterpoint rivalling Berg in its complexity; it demands the ability to perceive formal structures of huge span and intricacy, and the patience to listen to each work many times. Of course, these abilities should be second nature to all music lovers, but in our time of mass consumption, superficiality and obsessive speed these basic necessities of musical appreciation are in short supply. It is much easier to succumb to the nihilism of John Cage, or the grandiloquence of Penderecki; no cultural knowledge or aesthetic standards are required for either; indeed, as with so much quasi-avant-garde music, education and culture are a positive disadvantage.

With Henze in music, as with Auden in poetry, a knowledge of and feeling for tradition are essential to the appreciation of his work. As Henze says: 'In my world the old forms strive to retain significance.' If, however, the listener is unable to perceive the 'old forms' it is unlikely that he will find anything of significance either. Moreover, not only do these old forms regain significance, they become transformed; to quote Copland: 'Henze is a romantic, but not at all in a 19th century way.'

From his earliest days, working with ballet companies in Germany in the late 1940s, Henze's output has been prolific and shown a natural penchant for the theatre. One reason for his interest in sonata form, I suspect, is its strong dramatic quality. Sonata form grew out of the need to express conflicting emotions within a single aria in 18th century opera. (Previously, a new aria was needed for each change of emotion; hence the great length and dullness of much early opera!) With Henze, sonata form has, as it were, returned to the theatre. A strong feeling for the human voice and for human gesture have led him to explore the worlds of opera and ballet very thoroughly. From the early ballets - 'Jack Pudding' (1949), 'Rosa Silber' (1950), 'Labyrinth' (1951), 'Der Idiot' (1952), we can trace a line through 'Maratona' (1956), a jazz ballet, to 'Ondine' (1957), a full length ballet for Fonteyne with choreography by Ashton. Similarly, his early interest in opera led him to explore radio, with 'The Magic Theatre' (1948) and 'A Country Doctor' (1951), led on to his first big success, 'Boulevard Solitude' (1951) on the Manon story, which combines lyrical drama with ballet interludes which comment on the story in symbolic terms, and thence to 'King Stag' (1952-5), a fairy tale opera in which men turn into beasts and animals achieve humanity, which caused an uproar when first performed in Germany. Since then

he has continued to explore opera in all its traditional aspects, with *'The Prince of Hamburg'*, *'The Young Lord'*, and *'The Bassarids'*.

Around the nodal points of these operas Henze composed a number of related works for the concert hall. *'King Stag'*, which was written in Italy (Henze moved to Italy in 1952, and later became an Italian subject) inspired a number of strongly romantic works. The Neapolitan Songs (1956), for baritone and small orchestra, reflect his interest in the folk music of Southern Italy; their long melodic lines, sensuous orchestral colouring, and ambivalent emotional content are fundamental to this period of Henze's work. This melodic richness and sensuous orchestral impressionism acts as a foil to his youthful interest in Schoenberg and Stravinsky, from whom he derived an essentially atonal style with a strong feeling for rhythmic vitality and percussive sonorities. A comparison of the third (1949) and fourth (1955) symphonies is revealing; the earlier work is robust, balletic, and full of exciting jazzy rhythms, but lacking, perhaps, any great depth. The fourth symphony on the other hand is almost over rich, reminiscent at times of Strauss. Here is a work which at first hearing seems formless and meandering; only after several hearings does its unique shape (five complete movements which coalesce to form a single span of twenty minutes) fully reveal itself. The music of the symphony was drawn from a discarded section of the second act of *'King Stag'*, and is therefore a good introduction to the music of the opera.

It is from this period that *'Ondine'* dates. Though not of his best music it is a most effective ballet, and shows Henze's tendency to introduce tonal material into his otherwise atonal language. There has been much criticism of this, based on the assumption that tonal and atonal worlds are mutually exclusive. With Henze (as with Schoenberg), this has never been the case. From his earliest works his use of the 12 note technique has never resulted in the total absence of diatonic relationships. On the contrary, Henze gives his music its particularly colour partly by resolving tonal expectations in an anti-tonal way. Like the old forms, these tonal elements move through the texture of the music like shadows of the past, giving great poignancy to Henze's style.

Around the *'Prince of Hamburg'* (1958) Henze composed a number of works characterized by their greater terseness and clarity: *'Nachtstück und arien'* (1957), *Sonata per archi* (1957-8), *Drei Dithyramben* (1958), and the *Antifone* (1960). These works illustrate the way in which Henze fluctuates between the arioso character of the Mediterranean south and the austere contrapuntal character of the Germanic north. This is particularly true of the *'Nachtstück und arien'*; the songs, on words by Bachmann, are lyrical, Italianate and sensuous, in contrast to the orchestral interludes which are complex, contrapuntal, and altogether more Germanic in expression. These opposing tendencies are at work in the *Sonata per archi*, one of his best works. The second movement here, a set of 32 variations, begins with a soaring violin line which becomes transformed into very complex and dramatic structures before returning to a restatement of the melody in the lower strings supplying its own harmony, a movement of great beauty.

Between the operas *'Elegy for Young Lovers'* and *'Der Junge Lord'*, that is, between 1961 and 1964, Henze composed several works characterized by highly charged lyricism, and all connected with the theme of love. Of these, several are cantatas: *Novae de Infinito Laudes* (1962), *Ariosi* (1963), *Being Beauteous* (1963), and the *Choral Fantasy* (1964). Naturally, not all are equally successful; the *Novae de Infinito Laudes* suffers from being

too slow for too long, though the last two movements, and particularly the solemn, low trombone passages depicting dawn are memorable. The *Arioso* for soprano, violin and orchestra has impressive passages, but again is over long, I think, but the *Cantata della fiaba estrema* (1963) is a masterpiece; the writing for the small chorus is magical, and the chamber orchestration rich yet transparent. The solo soprano line, of incredible difficulty, is a miracle of invention. The fifth symphony belongs to this period; the most original in structure, it is also the best of his symphonies so far. A sixth has recently been completed (1969).

1964 and 1965 saw the completion of two more operas – ‘*Der Junge Lord*’ and ‘*The Bassarids*’. Whilst the ‘*Young Lord*’ contains some of his best light-hearted music, ‘*The Bassarids*’ – a full blown music drama – does not seem to me to be one of his best works. Although it contains passages of considerable dramatic power, there is much that sounds tired. ‘*The Bassarids*’ marks the end of a phase; from now on Henze moves away from the theatre. His next works are all concertos in essence.

‘*The Muses of Sicily*’, a ‘concerto vocale e instrumentale’ for mixed choir, two pianos and wind orchestra, is an ideal work for a music college to perform – it was written for one in Germany. It transfigures the classical world of the Virgil text and produces something fresh and spontaneous. A similar freshness pervades the Doppio concerto for oboe, harp, and strings, one of his finest works, full of shimmering textures and containing a beautiful concluding threnody. The other two concertos, for double bass and piano respectively, are tougher pieces. The piano concerto is much under the influence of Mahler, both in length and concept. Whilst the last movement, based on Shakespeare’s sonnet ‘The expense of spirit in a waste of shame’, is powerfully austere, I do not feel completely convinced by the rest of it which seems rather muddled and hastily written. The double bass concerto, on the other hand, is rich and moving. Its striking formal plan, in which the movements become increasingly long and complex, ensures that the listener is broken into the strange world of the double bass before plunging into the Chaconna, the final and very long movement whose drama is breathtaking although many hearings are needed before its complexities resolve themselves.

Since these works Henze has concentrated on a form he had previously neglected: the oratorio. The *Moralities* for young people are amusing and effective diversions; the *Raft of Medusa* is a major work, not yet performed, but, from snippets I have heard, sounds to me to be a startlingly original piece.

In Henze’s music the central experience is of classical beauty glimpsed through terror and destruction. Henze’s response to the modern world is an ambivalent one; there is much in the modern world which Henze loves and admires, but he is pursued by a sense of terror and destruction which threatens to destroy all meaning and beauty in life. Against his despair the composer builds sound and forms which assert the immortality of the classical ideals of truth and beauty ‘the old forms regain significance arousing memories like dreams.’ The tension between form and expression, beauty and destruction, dream and waking, past and present – these give Henze’s music its characteristic mood. As a young composer, I can say that the discovery of Henze’s music has been the most exciting and liberating experience I have had since my discovery of Stravinsky. Here is a composer of unusual freedom of

inspiration, with a great sense of melody rare in modern composers, an unfailing ear for sound, and a mastery of form. Such a composer is likely to be a good influence on younger, less experienced talents, but I would say his main influence lies elsewhere. In an age when so many composers seem to be searching for an adult musical personality and capable only of greater and greater juvenilia, Henze stands out as a mature artist. We are desperately in need of mature vision in the arts today; there is a lack of real seriousness among the people who would like, as Peter Porter has so aptly put it, to reduce the artist to 'group leader in therapeutic games.' I believe that if we fail to keep a vision of the mature artist alive we will gradually lose our grip on the nature of art. There are disquieting signs that this is happening already, masquerading under the banner of 'experiment;' all good, new art is an experiment, but not all experiment is art. In Henze we have the rare combination of exuberant originality with a deep awareness of tradition, which seems to me to be one of the hallmarks of the great artist.

Douglas Young is a fourth year Composition Scholar at the College, studying with Dr. Anthony Milner.

'The Students' Association Opera

Regular presentation of chamber concerts has been a feature of the Students' Association's activities for some years; It has been a project pursued with considerable enthusiasm, despite disappointingly small audiences on some occasions. Last term, for the first time, the range of activities was widened to the staging of an opera. *Ptishfahtushamun*, a one-act comic opera, received two performances in February, conducted by its composer, Tim Higgs, who is a student in his second year. Every conceivable task connected with the presentation was undertaken by students, from production and stage management to the printing of the programme.

The action of the opera takes place at the tomb of an ancient Egyptian Pharaoh. A group of tourists comes to visit the tomb, and in the course of their visit a series of unlikely events takes place. Although at times a little trite and predictable, the libretto by Richard Cox, a student at the University of Leeds, contains some nicely varied characterization, which is successfully reflected in the music.

Performances were excellent throughout. Almost all those who took part are in only their first or second years at College, but the whole production was of a standard far higher than one would expect from such relatively inexperienced performers. I hope this has set a precedent for further student enterprises of a similarly professional standard.

ELEANOR RICHARDS

PHOTOGRAPHIC COMPETITION

This is open to all present students at the Royal College of Music. Entries, which may be on any subject of the contestant's choice, must be sent to the Editor, *The Royal College of Music Magazine*, Royal College of Music, Prince Consort Road, LONDON, SW7, by October 1, 1970. The minimum size of prints submitted must be 5 inches by 8 inches and they may be glossy or matt in finish.

A panel of four judges will award a prize to the winning entry which will consist of two tickets to a Symphony Concert in the Autumn or a book token of the same value. The winning entry will then be published in the Christmas number of the *Magazine*. Good Luck to you all.

Gershwin

Last term's main Students' Association concert was devoted entirely to the music of Gershwin, a welcome change from the standard orchestral repertoire which seemed much appreciated, not least by the players. Four works were performed: *An American in Paris*, the *Second Rhapsody for piano and orchestra*, the better-known *Rhapsody in Blue*, and, after the interval, a concert version of *Porgy and Bess*.

There is some delightful music in *An American in Paris*, but the piece as a whole is somewhat long-winded and rambling: after a while the listener begins to lose interest. The same is largely true of the *Second Rhapsody*: in spite of Jeffrey Lague's fine performance of the solo piano part, one felt that the piece lacked sufficient material to justify its length. *Rhapsody in Blue* is far more economically organized and closely argued. We were fortunate in having Mr John Barstow as soloist; his performance was outstanding, and his obvious understanding and enjoyment of the music quickly communicated itself to the audience.

The concert version of *Porgy and Bess* consists simply of a selection of some of the more popular numbers from the opera, without any particular regard for the coherence of the plot. The six soloists sang with enthusiasm and a good sense of style and atmosphere. Shelley Cuthbertson's performance as Bess, and Jason Shute's as Porgy were particularly enjoyable, and Peter Jeffes produced some superb characterization in the part of Sporting Life.

The conductor of the concert, and in fact the organizer of the whole project, was John Balme. It is only through his perseverance that the necessary scores were obtained from New York, and the concert took place at all. Our thanks are due to him for a highly enjoyable evening.

ELEANOR RICHARDS

Eine Pilgerfahrt Nach Bayreuth

by

Michael Ball

I attended the Bayreuth Festival in July and August, 1969, with the aid of a grant from the Bolton Scott Trust. My previous knowledge of Wagner had been gained entirely from scores and gramophone records as, except for *Die Meistersinger*, I had never managed to hear a Wagner performance in England. Travelling there by rail, I spent a night at Nürnberg en route and 'did' the usual tourist round of the town, including the ruined Elizabethkirche where the original Meistersinger used to gather. Bayreuth itself, hidden away in Upper Franconia—a region of north-east Bavaria, is practically as remote in 1970 as it was at the time of the first Festival in 1876. Ironically enough for the town's political significance, the period when it was most easily accessible was after Hitler had built the Berlin-München autobahn until the division of Germany in 1945, which cut off the autobahn at Hof, a few kilometres to the north of Bayreuth.

One of Wagner's many reasons for choosing Bayreuth as a site for his Theatre had been its remoteness and the lack of rival attractions. Truly dedicated were to be the 'holy ones' who would draw near. The performances, as now, would begin at 4.0 pm, leaving two one-hour intervals in which to wander through the parks and gardens discussing and absorbing the music. The earlier part of the day should preferably have been spent in study of the work to be performed that evening, so that the experience might be as full and complete as possible. Many of the more abstruse motifs, although quite logical musically, are a little unclear as to their dramatic implication upon a first hearing.

Six of the eight Festival productions were still those of Wieland Wagner, who died in 1966. Slowly, however, the surviving brother Wolfgang is introducing new productions, not because those of Wieland are in any way dated (they were revolutionary at their first appearance) but because it has never been the policy of Bayreuth to preserve her successes to the last moment of their contemporary effectiveness. Of the countless musical festivals that 'flourish and wither as the grass', Bayreuth has perhaps been open to more dangers than most in that she is devoted to the ten major works of one composer, who moreover, had the festival theatre built to his own specification. It would have been very easy for the Wagnerism of the 1880's to have set Bayreuth on a path of slow ossification, but fortunately the Festival received continued vitality from the progressives of each generation, under the direction of a descendant of the composer. Alfred Roller, for example, who worked for some time with Mahler in Vienna, brought new blood to Bayreuth in the field of scenic design. Furtwängler, Toscanini and Karl Muck came to the Festival to conduct. There was no slowness in the adoption of new methods of production in accordance with the technical advances of each age.

The two non-Wieland productions last year were *Die Meistersinger*, with sets designed by Wolfgang and first shown in 1968, and the new production of *Der Fliegende Holländer*, performed as a continuous whole as originally intended. *Meistersinger* was always the Wagner opera of the Volk; by the end of the war in 1945 it was the only one performed



Photograph by Nigel Edwards

Festspielhaus Bayreuth

in Bayreuth. The audience for *The Ring* looked quite different from that for *Meistersinger*; the former were the dedicated élite, clutching Reclam copies of the book and I cannot imagine anyone daring even to clear their throat during the performance. During *Meistersinger*, however, it sounded as if a grand family picnic was taking place in the theatre and it was not until the command of *Silentium!* in Act III that the noise really ceased. The English contingent was well-represented in this performance. Hans Sachs was played by Norman Bailey, who is a master of the part in both German and English, and Beckmesser was played by Thomas Hemsley. Donald McIntyre gave a commanding performance as the Dutchman and Leonie Rysanek, who played so compelling a Sieglinde, was equally moving in her singing of Senta. Gwynneth Jones received high acclaim for her vivid portrayal of Kundry.

For a festival which for some visitors is reputedly more a social than a musical event, the atmosphere during the performances bespoke intense concentration. 'I was quite surprised to find seats' said one American, 'I thought we were supposed to listen on our knees!' The religious element was most clearly to be seen during the second interval of *Götterdämmerung*. At intervals of 15, ten and five minutes before the beginning of each act, a brass fanfare is played from the outside balcony, some sort of signal being needed since the restaurant is situated, not within the theatre itself, but in an adjacent pavilion amidst the vast, surrounding gardens and fields. On this occasion the motif was that of Walhall in its 'downfall' version. The immense crowd, who a moment ago had been casually chatting to each other, now stood in a reverent silence, such as a performance of the National Anthem might produce in this country.

The acoustics of the theatre are exceptional, the building being constructed of wood and plaster. The view of the stage is good from all parts of the auditorium, although the view from some seats is very slightly affected by pillars.

Of the Wieland sets for *The Ring*, *Tristan* and *Parsifal*, only the last two are to remain this year, the new *Ring* being designed by Wolfgang, the other brother. The overall atmosphere is dark, an indefinite gloom pervading the theatre thus representing the subconscious symbolic level at which we now realize these dramas should be enacted. Lighting is used as a structural element: the set for the Brünhildfelsen consists simply of a dark domed foreground and a mighty blue orb of heaven above. So intense, however, is the blue and so spherical, that the effect is almost cosmic with obvious influence upon the drama's totality of impact.

The *Tristan* sets are again austere in their simplicity, making full use of Freudian symbolism. In no sense, however, could these sets be described as obvious or crude; in their visual representation of polarity and consummation, pride and tenderness, they are supremely artistic. Of all the Bayreuth sets, those for *Parsifal* make the most literally structural use of lighting. This production, I believe, has greatly influenced the recent *Pelléas et Mélisande* at Covent Garden, the sets for which were designed by Josef Svoboda who also designed the new 1969 production of *Holländer* at Bayreuth. Arthur Jacobs* recently observed in an interesting article that in *Tristan* and *The Ring* the conflict between singing and acting is insuperable — a truth of which Bayreuth's "boldness" offers the faintest glimmer of recognition.' I heard several complaints at Bayreuth against the practice of simply standing still and singing. The operas mentioned above, however, can only on very few occasions be assisted by traditional acting techniques as for example in the multiple character scenes in *Rheingold*. At the beginning of his article Mr Jacobs imagines a naïve person at the opera asking 'But why are they singing?' It seems to me that the question in a Wagner performance is not 'Why are they singing?' but 'Why are they annoying the spectator with unnecessary theatrical movement when the voice and orchestra, assisted by costume and set are perfectly adequate in themselves?' The term music-drama indicates Wagner's ability to portray the dramatic by the psychological effect of the symphonic. Leonie Rysanek, by a masterly vocal performance as Sieglinde, communicated the hysteria, the distraught foreboding, the dark subconscious nightmare of *Walküre*, Act II. In *Tristan*, especially, Wieland's sets clearly make the underlying forces of the drama so constantly visual, that any histrionics would be superfluous and ridiculous. Ernest Newman once remarked that if the actors on the stage in *Tristan und Isolde* were to behave in accordance with the music played by the orchestra in the pit, the Lord Chamberlain would stop the performance! Certain points of *The Ring* production could perhaps have been a little more symbolic. Donner's thunderclap in *Rheingold* was not exactly earth-shattering; an arthritic gesture of the fist culminated in a lightning flash about equal to that produced by a pocket torch! In contrast to this, the lightning with which the ghostly crew of the Holländer's ship frighten the sailors in Scene III of *Holländer* was rather too realistic, reminiscent of a scene from the current television serial 'Dr Who.' Also *Rheingold* slipped up on its gold: it was scarcely visible in the river and on its later appearance, when the Giants threw it down from the heaped-up pile, it bounced like rubber!

To change the casting of the major characters in mid-stream I thought was a great mistake for all concerned. Birit Lindholm sang a creditable Brünnhilde in *Walküre* and in *Siegfried*; there were precarious moments and the audibility and frequency of her breathing were somewhat distressing, but on the whole it was a competent performance. Her farewell scene with Wotan in *Walküre*, Act III, was compellingly lovely. However, in *Götterdämmerung* we found her singing the part of the Third Norn and another soprano, Gladys Kuchta, singing Brünnhilde. I feel that it is stretching professionalism too far to expect Siegfried (Jess Thomas) to make love to two quite different Brünnhildes.

Another reason for *Götterdämmerung*'s comparative failure was the occasional uncertainty of tempo – notably in Siegfried's Funeral March which surely is easier to perform as part of the whole opera in context than as an isolated concert piece, growing inevitably as it does both dramatically and musically out of the preceding events.

Those terrifying G minor chords are the first taste of the pending doom to come. Not a complacent Adagio for Siegfried, but music that crushes by the weight of anger and by the release of long accumulated tension culminating in the treacherous and dramatically inevitable death of this man.

It was a pity that the musical organization of *Götterdämmerung* did not match the excellence of its staging and lighting. Most impressive was the scene before the pillared entrance to the Hall of the Gibichungen. A horde, a never-ending brood of men issued at Hagen's call, like the Orks from the Gate of Mordor.

Incidentally, the choral work throughout the Festival was of the highest standard, its preparation being undertaken by William Pitz. The final apocalyptic scene was a masterpiece of lighting technique. Fire commences at one side whence confusion and darkness reign, the characters running in turmoil as the fire increases and consumes all. Suddenly the colours dissolve and intermix as if matter itself were disintegrating and returning to its original primitive state. Grey waters swirl violently in the sky and once more we see the Rhinemaidens in the river below. But the end itself approaches and all is overcome and resolved in a dull red knot of fire.

Michael Ball is a post-graduate student at the RCM, studying composition with Dr Herbert Howells.

**Musical Times*, 1969 November (Vol. 110 No. 1521, P. 1127) *An operatic half-way house?* Arthur Jacobs.

BOOK REVIEWS

Dr Charles Burney *Music, Men and Manners in France and Italy 1770*—edited by H. Edmund Poole. (Available only to members of the Folio Society 35s.)

This is an enthralling and entertaining book. A highly cultured 18th century musician who is also an expert diarist writes his observations on a multiplicity of subjects. Burney stated that the two objects of his journey were 'the one to get, from the libraries to the *viva voce* conversation of the learned, what information I could relative to the music of the ancients; and the other was to judge with my own eyes of the present state of modern music in the places through which I should pass, from the performance and conversation of the first musicians in Italy.' In his general travel journal he kept a day by day record of musical and non-musical information and anecdote and described with vividness the appalling dangers and difficulties of travelling across Europe at that time. It is this journal, never before published, that is under review. On his return to England, his friends, David Garrick, John Hawkesworth and others advised him to omit from his published journal 'all that was miscellaneous of observation or of anecdote.' Thus when *The Present State of Music in France and Italy* came out on May 3rd, 1771, it contained little about the non-musical aspects of the journey. Now we can read about the fat landlady of Bethune, Burney's interest in M. Messier's discovery of a new comet, his martyrdom from bugs, fleas and gnats in Venice where the leading lady harpsichordist 'in running up the keys it was always with the 2 or 3 finger tumbling over each other and in descending 'twas the 2 and 1st.' This is indeed a rare human document written by a skilful journalist and fine musician who had an ear for the good story as well as the good tune, an eye for the beautiful, and the critical faculty to write with cool assessment of arts other than his own. A lovable man whom the leading musicians of Italy went out of their way to help in his search for music, both ancient and modern. The scholar will go to the book of 1771 in which Burney worked up the musical substance of this journal supplemented from other sources deriving from his tour, but lesser mortals will contentedly relish this original version for the freshness of its author's immediate opinions and impressions. It would be worth joining the Folio Society merely to obtain this enchanting and beautifully produced book.

RICHARD LATHAM

Reginald Hunt *Transposition for Music Students* O.U.P. 16s.

The ability to transpose is a necessary part of the musical equipment of organists, accompanists and, at times, the players of certain orchestral instruments. To the student it is often looked upon as a chore which is nothing more than a dreaded stumbling-block to success in examinations. Yet to become proficient in the art can be as enthralling an exercise as is the mastering of any performer's technical problems. Material for a regular graded course of learning has been difficult to find, but is no longer, for Dr Hunt's new book takes the student from single melodic lines through a course which includes keyboard realization of parts for orchestral transposing instruments (essential for GRSM candidates), hymn tunes (an ARCO requirement), until it reaches orchestral score reading. At each stage of development there are pertinent hints and suggestions which are both stimulating and helpful. The scope of the book is wide and its very comprehensiveness implies that a crash-course to proficiency is unlikely to succeed.

RICHARD LATHAM

CORRECTION

We must apologize for inadvertently publishing a wrong date in Miss Mary Remnant's review of the book *Oxford Concerts. A Jubilee Record* by Frank Howes. The review appeared in 1970 Easter Term issue (Vol. LXVI No. 1), on page 22 where line eight should read . . . such as that held on June 19th 1963.

LONDON B.MUS.

August 1, 1969

Pass:

David Bruce-Payne
Christopher Hazell
Michael Johnson
Eleanor Richards
Stephen Thomson
*Michael Wearne
Barry Wordsworth
Douglas Young

*Awarded December 17, 1969.

A.R.C.M. EXAMINATIONS — APRIL 1970

The following are the names of the successful candidates.

SECTION I. PIANOFORTE (*Performing*):

Bentley, Olwen	Ilford
cBuczynski, Roger Andrew	London
Carr, Valerie Ann	Dundee
Daulton, Marie Odile	Brough, East Yorks.
Johnston, Robert	Edinburgh
cMeyrick, Richard John	Aston, Oxon.
Pain, Michael John	Bristol
Roberts, Jacqueline Zoe	Haddington, East Lothian
*Sumner, Peter John	Liverpool
cThomas, Janet Ainslie	Carshalton Beeches
Tuck, Clive Daniel Sidney	London
Turner, Geoffrey Roger	Wolverhampton
Waung, Linda Kee	London
Wright, C. Edward L.	Hampton, Middlesex

SECTION II. PIANOFORTE (*Teaching*):

c*Barwood, Sarah Margery Horatia	Bagley Wood, Oxon.
c*Berriman, Christopher David	South Shields, Co. Durham
Biggs, Valerie Coral	Harrow
cBoulton, Audrey Jean	Wisbech
Carter, Rosemary Anne	London
Charity, Christine	Clydebank, Dunbartonshire
Deans, Sheila McLeod	Edinburgh
Downes, Alison Lindsey	London
cEkins, Paul Sydney	St. Neots, Huntingdon
Erskine-Hill, Lady Christine Alison	Biggar, Lanarkshire
Gall, Ann Duncan	Aberdeen
Goddard, Nicholas	Nuneaton, Warwickshire
Gray, Pamela Joan	London
cGreenwood, Richard Peter	London
*Hales, Richard Stephen	Taunton
cHansen-Bay, Jane Elizabeth	Much Hadham, Herts.
cHatton, Ann Elizabeth	Kidderminster
Hughes, Serena	London
Laing, Margaret Grant	Bearsden, Glasgow
Lawrence, Pamela Irene	Romford
Livingstone-Wallace, Patricia Ann	Petts Wood, Kent.
McCausland, Hazel	London
McGregor, Ian	Edinburgh
*Millington, Janice Anita	London
Minns, Deidre Elizabeth	Harrow
c*Murray, David Graeme	Newcastle-upon-Tyne

Myerscough, Marie Dolores	Manchester
Oldham, Roy Malcolm	Coventry
Phillips, David Harry	Leighton Buzzard
*Richardson, Lynda Diana	Worcester Park
cRichardson, Rosalind Anne	Hampton, Middlesex
*Robson, William Miller	Dumfries
cRodrigues, Maria Etelvina	Portugal
c*Sage, Antony James	Bath
Saville, Patricia Ana	London
Scott, Catherine Olive	Ipswich
cSung, Lily	Hong Kong
c*Suter, Jeremy Langton	Ely
Tandy, Monica Jane	London
Templeman, Elizabeth Anna	Dumfries
cTurpitt, Pauline Anne	Plymouth
cWaddleton, Susan	Hemel Hempstead, Herts.
Walton, Elizabeth Mary Menzies	Glasgow
cWhelan, Angela	Woking
Wilkinson, Stella	Buxton, Derbyshire
cWollaston, Cynthia	Ashted, Surrey

SECTION III. PIANOFORTE (*Accompaniment*)

cGilbert, Phillip John	Wellingborough
*Mackie, David	Greenock, Renfrewshire

SECTION IV. ORGAN (*Performing*)

Hale, Paul Robert	Solihull
Palmer, Roger Anthony	Luton
c*Phillips, Margaret Corinna	Maidstone
c†*Rennert, Jonathan	Richmond, Surrey

SECTION V. ORGAN (*Teaching*)

c†*Chibbett, Michael Edward	London
cEaton, Richard	Hemel Hempstead, Herts.
*Hellyer Jones, Jonathan James	Ely
*Tregaskis, Herbert Alan	Pymble, N.S.W. Australia
cTwitchin, Peter Michael	London

SECTION VI. STRINGS (*Performing*) — *Violin*

*Wallace, Ralph Frank	Brentwood, Essex
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Viola

cErsan, Bertil	Turkey
c†Logie, Nicholas S.	Hemel Hempstead
c†Rowland-Jones, Simon Christopher	Eastbourne
cWilliamson, Malcolm George	Long Eaton, Notts.
c†*Willoughby, Ronald George	Hessle, Yorkshire

Double Bass

c*How, Alison	London
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SECTION VII. STRINGS (*Teaching*) — *Violin*

c*Edwards, Nigel John	Birmingham
†Fudge, Roland Thomas	Bristol
c*Glossop, Roy Malcolm	Sheffield
cJowitt, Felicity Margaret	Gravesend
Moon, Catherine Joy	Croydon
c*Sharpe, Nigel Christopher	Chelmsford
c*Wallis, Wendy Anne	London

Viola—

*Cox, Barbara
*Lawrie, Margaret Cullen
‡Pope, Sarah

Rickmansworth
Birmingham
Plymouth

Violoncello

‡Cranham, Lynden
cLamb, Jean Mary
cLoveridge, Susan Mary
Nicholson, Janet Elizabeth
Ramsey, Elizabeth Kay
cStorey, Michael Alexander
c‡Wood, Elizabeth Irene Piper

London
Wickford, Essex
Woodford Green, Essex
Wirral, Cheshire
Roslin, Midlothian
Bury St. Edmunds
Solihull, Warwickshire

SECTION IX. WOODWIND AND BRASS INSTRUMENTS (*Performing*) — *Oboe*

c*‡Simpson, Richard Graham

Pocklington, Yorks.

Clarinet—

Healey, Charles Reginald H.

London

Bassoon—

Clarke, Brynly
c* Meadows, Anna

Highbridge, Somerset
New Malden, Surrey

Horn—

Ray, Basil John

Camberley, Surrey

Trombone—

*White, Melvin John

London

SECTION X. WOODWIND AND BRASS INSTRUMENTS (*Teaching*)

Flute—

Latham, Susan Margaret
Swainson, Thomas Taylor
cWhitehead, Jill Merrony

Stockbridge, Hants.
St. Bees, Cumberland
Gillingham

Oboe—

Hammond, Bridget Poupard
cHarris, Linden Vernon

London
Godstone, Surrey

Clarinet—

Dawes, Stuart Barry
Griffiths, Catherine Ann
Hirst, Graham Brian Scolah
cLenton, Rosalind
Sandy, Judith Inga
cSmith, Sue Elizabeth

Huddersfield
Reading
Wakefield
Leicester
Croydon
Bury St. Edmunds

Bassoon—

c*White, Sylvia Susannah Wellstood
Wills, Alison

Towcester, Northants.
Haywards Heath

Trumpet—

c*Holmes, Christopher
Jones, Deni
Scrutton, Linda Mary

Gt. Yarmouth
Penarth, Glam.
Colchester

Trombone—

Straughan, David Lennox

Birmingham

SECTION XI. SINGING (*Performing*)

cBauer, Michael John
cDunstan, Juliet Mary
McGlymont, Fiona
cSmith, Margaret Josephine
‡Watts, Marguerite Janet
cWebber, Lorraine Kathleen

London
Sevenoaks
Burton-on-Trent
Harrogate
Swansea
Sherborne, Dorset.

SECTION XII. SINGING (*Teaching*)

Barratt, Jack
cDavies, Mair Wyn
Fearn, Wendy
cHilstrap, Philip
‡Innes, Janet Stevenson
cMorris, Ivor Rowland
Ramdhanny, Lauren
Tansley, Michael Stuart

Chaldon, Surrey
Tyryn, Merionethshire
Chesterfield
Woodford Green, Essex
Glasgow
Solihull
Grenada, West Indies
Letchworth

SECTION XVII. MILITARY BANDMASTERSHIP

Baker, Ronald George
Barker, David John
McColl, James Gerard
Mackay, Ronald Murdoch Paterson Nairn
Parker, Rodney James
Raper, Edward
Wade, Edward Daniel
Whiting, Brian Malcolm

Leicester
R.A.F. Henlow
Kneller Hall
Gillingham
Kneller Hall
Kneller Hall
Kneller Hall
Henlow

SECTION XIX. GUITAR TEACHING

Hartman, Thomas Floyd

London

‡Pass with Honours
*Pass in Special Harmony paper
cCollege student

Concerts and Opera

OPERA WORKSHOP

Friday, March 13 and March 20

DON GIOVANNI, Act 1

Mozart

March 13 only

Don Giovanni	.	.	.	.	JOHN GILBERT SHORT
Zerlina	.	.	.	.	CELIA JEFFREYS
Donna Elvira	.	.	.	.	ANITA WILLIAMS
Donna Anna	.	.	.	.	BARBEL EDWARDS
Leporello	.	.	.	.	ROGER BEGLEY
Don Ottavio	.	.	.	.	RAYMOND SCALLY
Masetto	.	.	.	.	MARTIN ORAM
Commendatore	.	.	.	.	MICHAEL FOLLIS

Chorus: JULIA ALLTON, JANET BRANDRETH, JULI BRITTON, CELIA ROSENWALD, ROBERT BISHOP, GLYN DAVENPORT, IVOR MORRIS and JAMES O'NEIL.

Pianist: JOHN BURDEKIN

Conductor: RICHARD AUSTIN

Producer: DENNIS ARUNDELL

THE IMPORTANCE OF BEING EARNEST

Act 3

Wilde

(March 20 only)

John Worthing	.	.	.	.	JOHN GILBERT SHORT
Algernon Moncrieff (his friend)	.	.	.	.	ROBERT BISHOP
Rev. Canon Chasuble	.	.	.	.	MARTIN ORAM
Merriman (House-keeper to Mr Worthing)	.	.	.	.	HAZEL HIBBERT
Lady Bracknell	.	.	.	.	ANITA WILLIAMS
Hon. Gwendoline Fairfax (her daughter)	.	.	.	.	SALLY CARTER
Cecily Cardew (John Worthing's ward)	.	.	.	.	BARBEL EDWARDS
Miss Prism	.	.	.	.	JULI BRITTON

Producer: JOYCE WODEMAN

LES FILLES A MARIER

A mime play based on an old French Song arranged to traditional airs by MARGARET RUBEL.

The Three Princesses	{	BARBEL EDWARDS : ANGELA VERNON BATES (March 13)
		ANITA WILLIAMS
The German Prince	.	CELIA JEFFREYS
The English Prince	.	MICHAEL FOLLIS
The French Prince	.	JOHN GILBERT SHORT
Pages	.	ROGER BEGLEY
	{	CAROLINE FRIEND
The Singer	.	MARGARET GIMSON
	.	IVOR MORRIS

Harpichord: TIMOTHY HIGGS : ROY GOODMAN (March 13)

oboe: GORDON HUNT : RICHARD SIMPSON (March 13)

Music arranged by ROY GOODMAN

Producer: MARGARET RUBEL

Gilbert and Sullivan

Patience	ROBIN SILVOLI
Bunthorne	SUSAN CAMPBELL *
Grosvenor	JAMES O'NEIL
Lady Jane	MARTIN GRAM
Angela	JULIA ALLTON
Saphir	HAZEL HIBBERT *
The Major	CELIA ROSENWALD
The Duke	MARGARET GIVSON *
The Colonel	JANET BRANDRETH
	JILL BRITTON *
	GLYN DAVENPORT
	IVOR MORRIS
	ARNOLD KOPECKY

Scene: A Glade in the grounds of Castle Bunthorne

Cellist: JEAN LAMB. Pianist: TIMOTHY HIGGS. Conductor: JOHN BURDEKIN.

Producer: ERIC SHILLING.

* March 20th

Orchestral Concerts
THE FIRST ORCHESTRA

Thursday, February 5

LEADER OF THE LEADING GENIUS.	<i>Baritone</i> JAMES O'NEIL	<i>Mahler</i>
CONCERTO FOR PIANO AND ORCHESTRA	DAVID TRAFFORD - Associated Board Scholar	<i>Ravel</i>
MUSIC FOR STRINGS		<i>Arthur Bliss</i>
SYMPHONY no. 3 in C		<i>Sibelius</i>

Thursday, March 19

PASACALLIA for Orchestra, op. 1	Wibben
Conductor BARRY WORDSWORTH (Scholar)	
Suite no. 3 in G	Tchaidowsky
SYMPHONIC CONCERTANTE for Organ and Orchestra	Jongen
JANE PARKER-SMITH	

Conductor MR VERNON HANDLEY

Leader of the orchestra—ROBERT WRIGHT

THE CHORAL CLASS AND FIRST ORCHESTRA

Wednesday, March 4

TE DEUM LAUDAMUS, for Chorus and Orchestra	.	.	.	Haydn
VARIATIONS FOR ORCHESTRA on a theme of Paganini	.	.	.	Boris Blacher
SEA DRIFT, for Baritone solo, Chorus and Orchestra	.	.	.	Delius
				Baritone JAMES O'NEIL

Conductor—MR VERNON HANDLEY

Leader of the orchestra--ROBERT WRIGHT

THE SECOND ORCHESTRA

Tuesday, February 10

Cavatina, So anch'io la virtù magica (*Don Pasquale*) Donizetti
Soprano CELIA JEFFREYS
CONCERTO for Cello and Orchestra Dvorak
PHILIP de GROOT, Associated Board Scholar
JOB: A Masque for dancing Vaughan Williams

Conductor MR HARVEY PHILLIPS

Leader of the orchestra—MARTIN HUGHES (Scholar)

Tuesday, March 17

Scherzo for Orchestra Tchaikovsky
LENSKI'S FAREWELL from 'Eugene Onegin' Lalo
Tenor ROBERT BISHOP
PIANO CONCERTO no. 1 in E minor Chopin
CHOLSON, LT (Associated Board Scholar)
SYMPHONY no. 1 in C minor Brahms

Conductor MR RICHARD AUSTIN

Leader of the orchestra—MARTIN HUGHES (Scholar)

THE THIRD ORCHESTRA WITH STUDENT CONDUCTORS

Thursday, March 12

OVERTURE, The Merry Wives of Windsor Nicolai
Conductor ANTHONY HOWARD-WILLIAMS
CONCERTO for Clarinet and Orchestra Krommer
1. Allegro. 2. Adagio. 3. Rondo.
ALBION WALLER, Scholar
Conductors: DAVID CHATWIN (1 and 2) and JOHN BALME (3).

SUITE, Masquerade Khachaturian
1. Waltz. 2. Nocturne. 3. Mazurka.
4. Romance. 5. Gallop.
Conductors: 1. COLIN DOWDESWELL. 2. MICHAEL EDWARDS. 3 and 4. ANDREW MURFET. 5. MICHAEL REED.
SYMPHONY no. 1 in E flat, first and last movements Borodin
1. Adagio. Allegro. 2. Allegro.
Conductors: 1. DAVID SNAITH. 2. RICHARD R. JONES.

DANCE CONCERTANTE, first movement Stravinsky
Conductor ROGER CHIT

OVERTURE, Carnival Roman Berlioz
Conductor RICHARD BATES

Leader of the orchestra JOHN FORSTER

THE CHAMBER ORCHESTRA WITH THE BACH CANTATA CLUB CHOIR

Thursday, February 12

OVERTURE Tancredi Rossini
CONCERTO for ORGAN, Strings and Timpani (in one movement) Poulenc
MARGARET PHILLIPS, Associated Board Scholar
AN OXFORD ELEGY, for Speaker, Chorus and small orchestra Vaughan Williams
Speaker THE DIRECTOR
SYMPHONY no. 2 in D Beethoven

Conductor—MR HARVEY PHILLIPS

Leader of the orchestra—JOAN ATHERTON (Exhibitioner)

Special Concerts

ST. JOHN PASSION

J. S. Bach

THE BACH CANTATA CHOIR

AND

THE CHAMBER ORCHESTRA

Wednesday, March 25

Evangelist, JULIAN PIKE. Christus, MARTIN GRAM. Pilate, VAUGHAN MEAKINS. Peter, RICHARD FAWCETT.
Officer, DARRELL MOULTON. Maid, CATHERINE JAMES.
Soloists: Soprano SUSAN CAMPBELL. Contralto DOREEN WALKER (Scholar). Tenor JOHN SMITH (Exhibitioner).
Bass STEPHEN ROBERTS (Associated Board Scholar).
Obligato Players: Viola da Gamba, ADAM KEATING. Lute JOHN MILES. Flute ALAN BAKER, JILL WHITEHEAD.
Oboes and Cor Anglais ROGER SMYTON (Exhibitioner), RICHARD SIMPSON (Scholar).
Continuo Players: Harpsichord BARRY WORDSWORTH (Scholar). Organ SIMON LINDLEY (Exhibitioner). Cello
PHILIP DE GROOTE (Associated Board Scholar). Bass JOHN HILL.

Conductor MR DENYS DARLOW

Leader of the orchestra JOAN ATHERTON (Exhibitioner)

THE COLGATE UNIVERSITY CHAMBER CHOIR

Conductor—MR DAVID PELTON

AND

THE CHAMBER ORCHESTRA

Conductor—MR HARVEY PHILLIPS

Guest Conductor—MR KAREL HUSA

Wednesday, January 14

OVERTURE Le Nozze di Figaro Mozart (1756-1791)
MASS for three voices Byrd (1542-1923)
MAGNIFICAT for three voices and strings M. A. Charpentier (1634-1704)
SPERNADE for Woodwind Quintet with Xylophone, Harp and Strings Karel Husa (b. 1921)
La montagne. La nuit. La danse.
Conducted by the composer.
THE BALLAD of Little Musgrave and Lady Barnard, for male voices and piano . . . Benjamin Britten (b. 1913)
THREE AMERICAN SPIRITUALS:
(a) Set down servant and (b) Deep River arr. Pelton
(c) Ain't that good news arr. Dawson
Leader of the orchestra JOAN ATHERTON (Exhibitioner)

International Exchange Concert
Students of the
AKADEMIE FUR MUSIK
UND DARSTELLEND KUNST
IN WIEN

Friday, February 20

ROSWITHA RANDACHER—*Violin*

BARBARA MULLER-HAASE—*Flute*

IGO KOCH—*Piano*

HEINRICH SCHIFF—*Cello*

SONATA no. 1 for solo Violin in G minor	.	.	.	.	.	.	Bach
SUITE ITALIENNE for Cello and Piano	.	.	.	.	.	.	Stravinsky
FOUR TOCCATAS for Piano, op. 15	.	.	.	.	.	.	H. Jelinek
SONATA for Flute and Piano	.	.	.	.	.	.	Poulenc
SONATA for solo Violin, op. 27, no. 3 (Ballade)	.	.	.	.	.	.	Ysaye
TRIO for Flute, Cello and Piano	.	.	.	.	.	.	J. Dichter

RECITAL

BY

RICHARD SIMM (*Piano*)

ELIZABETH LANE (*Soprano*)

STEPHEN ROSE (*Piano*)

Wednesday, January 7, 1970 at 7.30

TWO PIECES FOR PIANO:

- (a) Arabeske, op. 18 Schumann
(b) Scherzo in E major, op. 54 Chopin

FIVE ARIAS FOR SOPRANO AND PIANO:

- (a) V'adored pupille (*Guilio Cesare*) }
(b) Qual farfalla (*Partenope*) }
(c) If music be the food of love (*Orpheus Britannicus*) }
(d) Hark the echoing air (*The Fairy Queen*) }
(e) O ravishing delight (*The Judgement of Paris*) }
Handel
Purcell
Arne

THREE PIECES FOR PIANO:

- (a) Pagodes (*Estampes*) }
(b) Homage a Rameau (*Images, Book I*) }
(c) Regard de l'Esprit de Joie (*Vingt Regards sur l'Enfant Jesus*) }
Debussy
Messiaen

NINE SONGS FROM LIEDERKREIS

- (a) In der Fremde; (b) Intermezzo; (c) Waldesgesprach; (d) Die Stille; (e) Mondnacht; (f) Schone Fremde;
(g) Auf einer Burg; (h) In der Fremde; (i) Fruhlingsnacht.
Schumann

PATRON'S FUND CONCERT OF STUDENT COMPOSITIONS

Wednesday, February 18

INTRODUCTION AND SCHERZO for Strings Charles Spall
Conductor COLIN METTERS

ANTIPHONS for four Pianos and Percussion John Weeks
Piano I CARLOS MIRANDA, *Piano II* TIMOTHY HIGGS (Exhibitioner), *Piano III* CHRISTOPHER GRANT, *Piano IV*
and Celeste TIMOTHY BOND, *Vibraphone* ANDREW SMITH, *Percussion* SIMON BAINBRIDGE, Conductor JOHN WEEKS,
DANCES for Mutilated Toys, for Wind Quintet Gary Carpenter

(a) Galop	(d) Tango	(g) Knees-up
(b) Waltz	(e) Polka	(h) Sarabande
(c) March	(f) Conga	(i) Curtain-call

Flute SIMON PRIESTLEY, Oboe GORDON HUNT (Associated Board Scholar), Clarinet PAUL SCHUMANN, Alto
Saxophone ANDREW PUMMELL, Bassoon ANTHONY AVERAY.

FOUR SHAKESPEARE SONGS for Soprano and String Orchestra Michael Ball
(a) Fear no more the heat o' the sun (c) Come away, come away, Death
(b) Oh mistress mine (d) When that I was and a little tiny boy

Soprano SUSAN CAMPBELL
Conductor COLIN METTERS
Leader of the orchestra MARTIN HUGHES (Scholar)

Chamber Concerts

Wednesday, January 21

STRING QUARTET in F major, K.590 Mozart
Violins PAUL WOOD and ROBERT WRIGHT, *Viola* NICHOLAS LOGIE (Scholar),
Cello PHILIP DE GROOTE (Associated Board Scholar)

PIANO SONATA in E flat, op. 27, no. 1 Beethoven
TO TING HOI

SONGS AND PROVERBS of William Blake Benjamin Britten
Bartitone TIMOTHY ROWE, *Accompanist* JOHN BURDEKIN (Scholar).

EN BLANC ET NOIR, for two pianos Debussy
MICHAEL BALL, MICHAEL LLOYD

Wednesday, February 4

TRIO for Violin, Cello and Piano in D, op. 70, no. 1 Beethoven
Violin MAUREEN DOIG (Scholar), *Cello* ROSALIND PORTER (Associated Board Scholar),
Piano DAVID TRAFFORD (Associated Board Scholar)

SUITE for Viola and Piano Ernest Bloch
Viola NICHOLAS LOGIE (Scholar), *Piano* RICHARD GREENWOOD

TRIO for Clarinet, Violin and Piano Khatchaturian
Clarinet TOM WHITSTONE, *Violin* JENNIFER MARKS, *Piano* JOHN SIPPRELL

Wednesday, February 25

OCTET FOR STRINGS Mendelssohn
Violins PAUL WOOD, PHILIP YEELES, JENNIFER MARKS, ROBERT WRIGHT
Violas NICHOLAS LOGIE (Scholar), SIMON ROWLAND-JONES (Scholar)
Cellos PHILIP DE GROOTE (Associated Board Scholar), DIETRICH BETHEGE

FACADE William Walton
Speakers NATALIE WHEEN, THE DIRECTOR
Members of the Chamber Orchestra
Conductor MR DOUGLAS MOORE
PLAYERS IN FACADE:
Flute and Piccolo ALAN BAKER, Clarinet ALISON WALLER (Scholar), Bass Clarinet PAUL ALLEN, Alto Saxophone
DAVID PUGALEY, Trumpet CLIVE BAKER (Scholar), Percussion ANDREW SMITH, Cellos PHILIP DE GROOTE (Associated
Board Scholar), IULIAN LLOYD WELBER (Scholar).

